

ASIFA

Association Internationale du Film d'Animation

frame by frame by frame

newsletter of ASIFA/Central →

frame by frame by

spring
1992
EDITION

ATTENTION!

There was an ASIFA/Central meeting on March 8, 1992. There will be another meeting on April 12 (which is Palm Sunday). You probably already knew this, though, since **ASIFA/CENTRAL MEETINGS ARE HELD ON THE SECOND SUNDAY OF EVERY MONTH.**

WHEN? 1:30 - 2:00 = potluck munchie gab session!
2:00 - 3:30 = meeting.

WHERE? Animation Plus! Gallery,
790 N. Milwaukee Avenue,
Chicago IL 60622

WHY? Because we like you!

Frame By Frame, Published by ASIFA/Central, the Midwest Chapter of l'Association Internationale du Film d'Animation (the International Animated Film Association).

Please send any correspondence to:
ASIFA/Central,
790 N. Milwaukee Avenue,
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Sergey Mavrody, Len Kohl

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ASIFA/Central is a not-for-profit corporation registered in the State of Illinois to promote the art of animation through its programs.

current members

(of ASIFA/Central, that is!)

GIGI ALANDT, Detroit, MI (international)
TED BAILEY, Grand Rapids, MI (international)
LESLIE BISHKO, Columbus, OH (international)
DAN CASCARDO, Chicago, IL (international)
MARIE CENKNER, Highland Park, IL (international)
JESSI CHING-WANCHAN, Chicago, IL (student)
EILEEN CLAFFY, Aurora, CO (international)
DAVE DARUZSKA, Chicago, IL (international)
MONICA DOUGHERTY, Chicago, IL (local)
GEORGE EASTMAN, Chicago, IL (international)
JEANNE FLANIGAN, Norman, OK (international)
STAN FUKA, Denver, CO (local)
GAVRILO GNATOVICH, St. Louis Park, MN (international)
BYRON GRUSH, Naperville, IL (international)
MARY L. HAYNES, Chicago, IL (international)
TIM HODGE, San Antonio, TX (international)
STAN HUGHES, Chicago, IL (international)
HELEN JAMES, Midland, MI (international)
PAUL JESSEL, Highland Park, IL (international)
LENNIE KOHL, Chicago, IL (local)
CAROL LACCA, Williamston, MI (international)
SERGEY MAVRODY, Chicago, IL (international)
BILL MCGRAW, Windsor, WI (student)
TRACY MILLER, Cincinnati, OH (student)
DEANNA MORSE, Chicago, IL (international)
BILL NARAS, Chicago, IL (local)
LADDIE ODOM, Chicago, IL (international)
CHRIS OSTER, Chicago, IL (local)
MIKE RILEY, Chicago, IL (international)
DAN SCANLON, Clawson, MI (international)
TERRY SCHOEN, Lexington, KY (local)
MARLA SCHWEPPE, Evanston, IL (international)
CHARLES SCOTT, Iowa City, IA (international)
GORDON SHEEHAN, Evanston, IL (honorary member)
STAY TOONED GALLERY, Barrington, IL (Corporate member)
STARTOONS, Chicago, IL (Corporate member)

• list as of 2/8/92 •

 If your name is not listed, please send in your renewal for 1992. There is a handy membership form included with this newsletter. Additional donations are welcome! Thanks for your support of ASIFA/Central!

festivals

WALES -

Just so you know, the **International Animation Festival** will get underway in Cardiff, Wales at Saint David's Hall from March 10-15, 1992. Special themes and programs for this year will be varied (as usual): Japanese animation, New York independents and the 'avant garde' scene, and 'B' movie cult favorite features and series.

CHICAGO -

The **9th Annual Chicago International Children's Film Festival** will run for ten days, from Fri Oct. 9 through Sun Oct. 18, 1992. Entries of entertainment films, videotapes, and television programs for children, will be screened by two independent juries: one comprised entirely of children, the other of filmmakers, critics, educators, and parents. All materials must be subtitled or dubbed into English, and only productions completed in 1990 or later will be accepted. Entry forms and preview copies must be received by June 1, 1992. For more info: CICFF/1992, Facets Multimedia Inc, 1517 W. Fullerton Ave, Chicago IL 60614. Phone 312.281.9075.

ANN ARBOR -

The **Ann Arbor Film Festival** (March 17-22) & 30th Anniversary Conference: "30 Years and Beyond: Celebrating the Independent Filmmaker" (March 13-16) will have 20 filmmakers presenting workshops, lecture/screenings, and panels at the conference. Animators include Jim Duesing, Paul Glabicki, and Deanna Morse. They all will describe their recent work in computer animation, among other topics. There are several scheduled workshops on animation & optical printing. Every night at the festival, there will be film screenings, with the award winners shown during the weekend (March 21-22). The conference fee is \$75. For more info contact: AAFF, PO Box 8232, Ann Arbor MI 48107. Phone 313.995.5356.

casino fling

whoopie!

The **Cystic Fibrosis Foundation of Chicago** will be having their black-tie-optional fundraiser - the **Casino Fling** - at the Shedd Aquarium on Saturday April 25, 1992, where they hope to raise at least \$140,000. This event should attract about 600 people for a night of dinner, dancing, prize auctioning, and gambling. Tickets to the event are \$125 per person, and prizes range from fur coats (synthetic, I'm sure), to sports memorabilia, to trips to Europe. They are in need of donations of animation art and collectibles to auction off. All items must be received by Monday April 20. For more info: Patti White, CF Foundation, 150 N Michigan Ave suite 400, Chicago IL 60601. Call 312.236.4491.

event!

Animation: Pictures on the Move is an exhibit at the Chicago Children's Museum at North Pier, which lasts through April. Several ASIFA members are involved with the exhibit. Jim Lentz of Stay Tooned! gallery donated cels, Marie Cenker & Paul Jessel of Animasaur Productions built an exhibit that shows the armature and foam puppet which they use to animate the helping hand for Hamburger Helper ads. Deanna Morse donated a phenakistoscope and work from her animation with Rose Rosely for *Sesame Street*. Several members are volunteering time as on-site animators: including Len Kohl, Monica Dougherty, and Dan Cascardo. Hours are: Tues.-Fri. 12:30-4:30pm, Sat.-Sun. 10-4:30pm. If you go Thurs night from 5-8pm, it's F - R - E - E !

school of the art institute

The School of the Art Institute of Chicago has three departments, where students are doing animation: Film, Video, and Art and Technology. Students have a wide variety of courses and techniques. Particularly the Art and Technology Department has courses which are taught by instructor Sheldon Brown: 2D Computer Animation (Amiga-DeluxePaint4, DeluxeVideo, DisneyAnimationStudio, LifeBoard, PerfectSound), Introduction to 3D Computer Animation (Amiga-Imagine), Advanced 3D Computer Animation (Iris-Alias3). Art and Technology has its own editing workstation and image processor, the VideoToaster.

Another class which is related to animation is Computer Holography, taught by Eduardo Kac. The Art Institute is one of the few schools in the country where this is taught. Students make a computer animation, using Macintosh (Swivel, MMDirector3.0). Then they use Bolex cameras to shoot it frame by frame onto the film. The film is then used to project it onto the holographic film and create a hologram.

written by

Sergey Mavrody

board bios

The following is a little bit of biographical material on your new ASIFA/Central board members, excepting those of Marie Cenker, Bill Naras, and Marla Schewpe.

DAN CASCARDO

is an artist/entrepreneur working out of his own studio at 219 West Chicago Ave #4R, Chicago IL. His business

is the creating and marketing of new products, as well as graphic design, illustration, cartoons, and storyboards for animation. My ambition in animation is to produce and direct my own animated shorts and participate in local and international film festivals, as well as commercial syndications. For info or art services call (312) 335.8262.

DAVID DARUSZKA

has been a member of the ASIFA board of directors since 1978. In his 12-year association with ASIFA, he has served as program director and president. He currently works as the technical manager of a computer graphics company. He also continues to work on a number of independent video projects.

MONICA DOUGHERTY

...a number of years ago, while living in New York, she had some hands-on experience at making a small animation during a film class, and has been hooked ever since. During that time she has also worked as an assistant to the producer for NBC Sports. After moving back to Chicago, she worked for a long time as a freelance graphic designer/illustrator. This past June, she received her M.A. in art therapy. Her thesis explored the use of film animation as a therapeutic technique. The end result of the thesis was a 3-minute stop-action animation which she produced with four developmentally disabled women. She hopes to continue to utilize animation in her future art therapy work, and also for her own enjoyment. She plans to begin work on her own animation sometime this spring. She lives on the northwest side of Chicago with her husband and two children, ages 5 & 3.

BYRON GRUSH

teaches at Northern Illinois University, instructing students in Electronic Media. He has made many animated films, including two shorts called *Why We Fight* and *Scissors, Paper, Stone*, for which he won an award from the Illinois Arts Council in Media Arts. Generally, he produces one animated film a year, and is working on a computer project called InterJam, which is a collaboration of many animators networked together by computer (see article in Winter 92 edition of *Frame by Frame*).

MARY LOU HAYNES

has been active in ASIFA since 1976, and has served on the animation jury for the Chicago International Film Festival since 1987, as well as being the jury coordinator for the festival in 1991. Some of her interests include music, interactive multi-media, holography, computers, film, telecommunications, and literacy. Mary Lou specializes in computer security, and is also a composer, musician, vocalist, and narrator.

LEONARD KOHL

is a freelance cartoonist and writer. He is a part-time student at Columbia College, taking animation film classes. He wrote an animated film column for the newspaper "Classic Images" for several years. He has been a member of ASIFA for about ten years. He enjoys all kinds of animation,

but has a soft spot in his heart (and possibly his brain) for classic Warner Bros. cartoons, Max Fleischer "Popeyes" and classic "Mickey Mouse" cartoons of the '30's. Currently, he is now involved in an animation workshop for the Children's Museum at North Pier.

JIM LENTZ

owns and operates the Stay Tooned! Animation Gallery in Barrington IL, with his wife, Tracy. Stay Tooned! Gallery is the result of Jim & Tracy's long-time love affair with the art of animation. They sponsor a yearly celebrity animation lecture series that includes a who's who of animation - both young and old. They are currently undertaking the opening of their second animation gallery. Jim & Tracy have been a corporate sponsor of ASIFA for the past two years. They also sponsor a free series of lectures on animation for the elementary and high school art class programs in the northwest suburbs of IL. Stay Tooned! is located at 220 South Cook Street in Barrington IL. Lecture series dates can be obtained by calling the gallery Tues-Sun at (708) 382.2357.

SERGEY MAVRODY

has received many awards and grants for animated films and graphic design, and has recently become more and more involved with computer animation. Born in the former USSR, he has a Master of Fine Arts from the Institute of Cinematography in Moscow, where he served as art director for a couple years, and studies computer graphics at the School of the Art Institute of Chicago. He has had computer experience on the IBM, Amiga, Mac, and Iris platforms, and lives in Chicago with his wife and daughter.

DEANNA MORSE

is an animator and independent film & video maker. Her films have been screened internationally, and are represented in a variety of collections, including the Metropolitan Museum of Art in New York City. Her recent work includes installation pieces, and animated shorts for *Sesame Street*. She is an Associate Professor in the School of Communications at Grand Valley State University, Allendale MI. She is currently on sabbatical, studying computer animation at the School of the Art Institute of Chicago.

JIM RICHARDSON

was born in Florida and moved to Chicago in 1982, where he attended Columbia College. Four years later, he graduated with his film *Cat & Rat*, which won the ASIFA / East Animation Festival as well as a Student Academy award in 1988. In the Spring of 1989, he began teaching animation at Columbia College, and is still teaching. Since *Cat & Rat*, he has done freelance work in animation around Chicago, gotten married, and picked up four cats. He and his wife Gina are currently trying to get Atlas Animation off the ground, as well as a company called Flipbook Greetings that produces flipbooks for weddings, birthdays, anniversaries, etc.

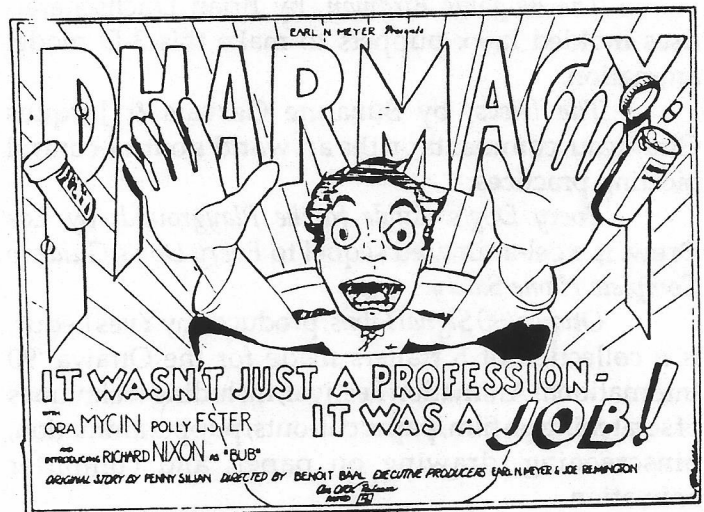
MIKE RILEY

has been a member of ASIFA since 1979. He has

attended animation festivals in Ottawa, Toronto, & Los Angeles. He has served as an animation juror for the Chicago International Children's Film Festival, the American Film & Video Festival, and the Chicago International Film Festival. He worked on the J.P. Somersaulter film *Yo-Yo the Clone Too* and spends his days teaching mathematics at Near North Career Metro High School.

spotlight

Battle Creek's Animating Apothecary studios (107N. 27th St., Battle Creek MI 49015) has been steaming through several projects since its developer, Jim Middleton, decided to put aside his pharmacy jacket and concentrate on animation. His 7-minute *Cereal Symphony* was recently completed for the local arts council as a promotion for the city. Using a variety of animation techniques, it shows a community at odds with its own evolution. A sequel, *Cue the City*, is currently in production and will highlight the changing face of Battle Creek, "where regularity is a religion and every parking lot has a story." Never getting far from his original profession, Middleton is also completing a promo short for pharmacy technicians for his State's pharmacist association. While not designed as an animated piece, it does feature stop-motion sequences in the opening credits. He also hopes that his long-delayed *Side Effect* will be ready for the 1992 Ottawa festival.



good4u 2c!

The National Film Board of Canada's Animation Festival, a celebration of the board's 50th anniversary, is a feature-length compilation of the NFB's past and present works, which also includes world premieres of 11 new productions as well as classic moments from 5 award-winning films of the past. The feature was released theatrically by **Expanded Entertainment** on December 27, 1991, and the 20 prints will continue touring the US and Canada, eventually playing in more than 350 cities.

The 11 world premieres included in the Festival are:

Two Sisters, by Caroline Leaf, who was just awarded Grand Prize at the Fourth Los Angeles International Celebration, etched directly onto 70mm film stock to create her piece.

Jours de Plaine, by Réal Bérard & André Leduc, created in pastel crayon.

The Apprentice, by Richard Condie, a cel animation.

Strings, by Wendy Tilby, who painstakingly painted on glass to create her film.

Blackfly, by Christopher Hinton, employs pencil crayon drawings on paper with an inked outline cel overlay to create a "coloring book" effect.

The Balgonie Birdman, by Brian Duchscherer, uses molded latex puppets to make this 3-D model animation.

The Irises, by Suzanne Gervais & Jacques Giraldeau, comments on the art world's out-of-control bidding practices.

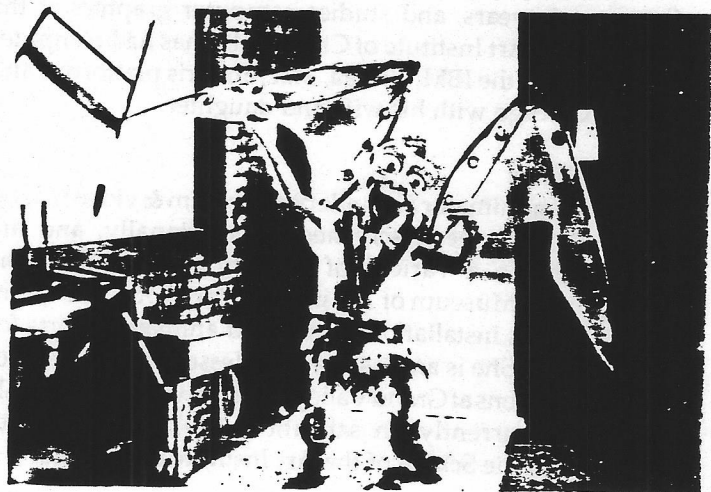
Every Dog's Guide to the Playground, by Les Drew, is a cel-animated sequel to *Every Dog's Guide to Complete Home Safety*.

Ottawa '90 Signal Films, produced by Yves Leduc, is a collection of 5 trailers made for the Ottawa '90 International Animation Festival, including techniques of scratching on film, paper cut-outs, puppet animation, pinscreening, drawing on paper, and computer animation.

Para Sight, by John Weldon.

Lump, also by John Weldon, which combines found materials and digitized faces.

Let's all hope that we get the opportunity to see it...coming to a city near you!



news of schools

written by: *Byron Grush & Sergey Mavrody*

This issue we start a new column which will deal with news and information about ASIFA/Central area schools where animation is taught. We want to know what you are doing at your institution, so send us some news!

Want to study computer animation? Susan Van Baerle teaches computer animation at Texas A & M University. She sent us this information about their program. Texas A&M University offers a Master of Science Degree in Visualization which includes an emphasis in 3D computer animation or in multi-media. There is a Ph.D. possible through Department of Architecture. Approximately 10 new Masters students are admitted for fall semester each year. They have a 17,000 sq.ft. \$4.5 million laboratory consisting of 13 SGI's including a VGX and a 4 processor power series, 10 sparcs, 2 NEXT, 2 broadcast quality video studios and access to a CRAY 2 YMP 116. There are 8 faculty and 7 full time staff. Foreign students must pass English TOEFL and ELPE exams. Tuition fees: App. \$3,400 per year. Grants and graduate research assistantships are available. The date for application for fall 1992 March 31st (foreign students February 1st).

Texas A&M University, Visualization Laboratory, College of Architecture, College Station, Texas 77843-3137 tel: 409.845.3465 fax: 409.845.4491 Contact person: Susan Kirchman, Director of Educational Programs.

We received some news from Bill Barber, a free-lance animator and teacher living in Madison, Wisconsin. Bill recently completed teaching two 10-week classes at the University of Wisconsin Continuing Education in the Arts Program, for ages 8 through 14. There students were introduced to animation by drawing on film, building zoetropes, pixilation, flip-books and 3-dimensional animation as well as an introduction to extremes and in-betweening. A second class went on to study 2D animation through bouncing-ball, cycles

and walks. Bill will be offering the children's class again this summer in Minneapolis, Minnesota through the Hennepin Technical College's Gifted Education Services.

We hope this column will grow in the coming issues. We need your input to make that happen. We would also like to form an ASIFA School Network by enlisting at least one person from each institution as a contact. Your school need not be an "animation school" or even offer any courses in animation: just an interest in animation is enough. As an ASIFA contact at your school you can help us "spread the word" and help with recruitment and the exchange of information. We can't offer any special deals other than to assure you that your involvement will be appreciated and valued. Actually, how about a tee-shirt or a bumper-sticker?



ASIFA/Central Presents the
**'HOPPITY
GOES TO TOWN'**
50th Anniversary

ASIFA/Central sponsored a public program, the "Hoppity Goes To Town" 50th Anniversary Celebration on January 12 in Chicago. The event honored ASIFA/Central member Gordon Sheehan, one of the Fleischer studio animators who worked on the film.

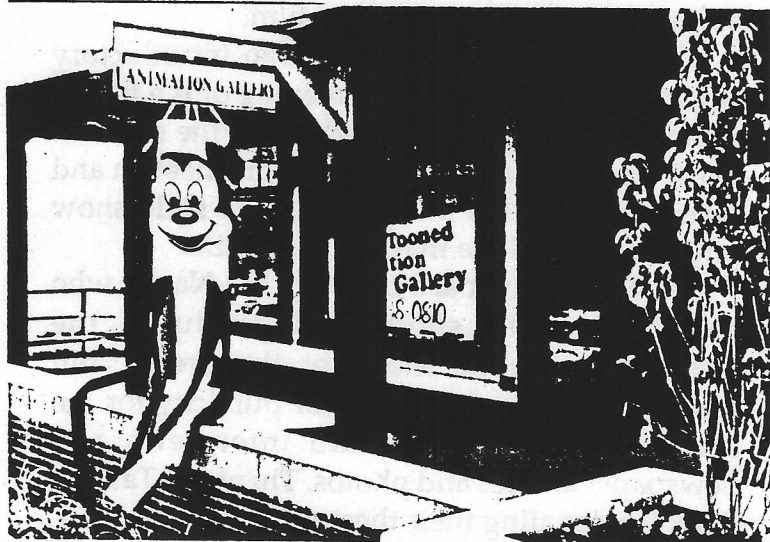
The celebration included an introductory welcome to the audience, screening of the film, a raffle of animation related prizes for the children in the audience, remarks by Gordon Sheehan and questions from the audience, and a slide show which described the making of the film.

Thanks to board member Bill Naras, who coordinated the show, and produced the informational slide show for the event. Bill managed to get a great deal of publicity for the screening, including radio interviews and newspaper articles and photos. Thanks to Talman Bank for donating their theater for the screening. And thanks, too, to all board members who donated their time at the event.

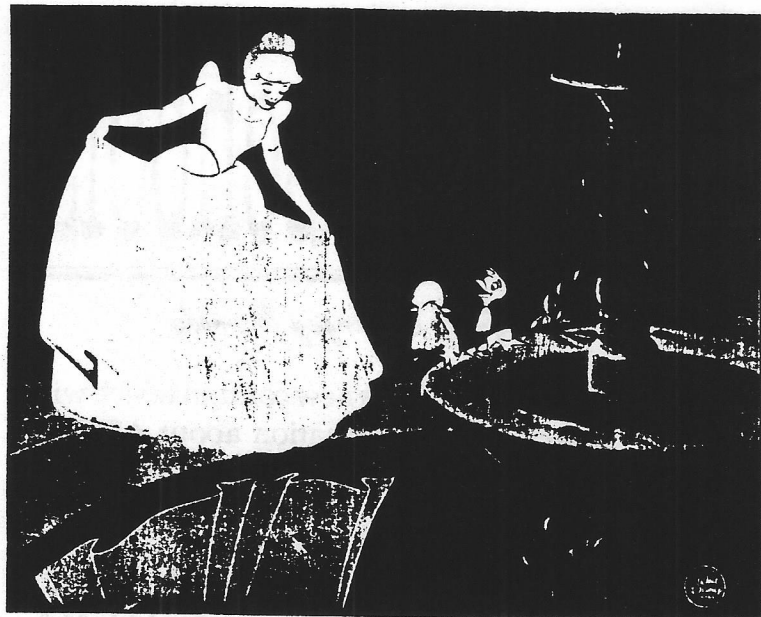
the stay toonied! gallery

written by: *Len Kohl*

If someone were to ask me - someone who didn't know me very well - why a city kid would go all the way to Barrington? To visit a small animation art gallery on a Saturday night - well, I'd probably have a lot of explaining to do. Now, if this person were to go with me, he or she (preferably she - a gorgeous brunette would be nice) would discover something. Despite the smallness in size, and despite the fact that neither one of us would probably have enough money to buy any of the major art for sale (in particular, the fantastic classic Bugs Bunny limited edition cel form McKimson Studios! Hungowa! Sorry, sorry! Lost my head), we would be treated as one would treat a favorite guest. If it was near Halloween time, you might see pumpkins around the outside of the gallery. If it were a tad chilly outside, a container of hot cider, cups, apples and caramels might be supplied on a table out front. If it were a sultry, hot summer night, you might see cool-looking sandwiches and an ice-filled drum of soda pop waiting for you.



The front entrance of Stay Tooned! gallery in Barrington, Illinois.



Here is a "Limited Edition cel from the Walt Disney Classic, Cinderella. It is just one of the huge collection of original production cels, drawings, lobby cards and posters for view and for sale in "The Art of Cinderella" which was on display at Stay Tooned! gallery from Feb 1st through the 29th.

Now, this is in addition to listening to and meeting the guest of honor: a voice artist like Lucille Bliss (Crusader Rabbit, Smurfette) or June Foray (Sylvester the Cat's other nemesis - Granny, Natasha Fatale from *Rocky and Bullwinkle*), an animator like Mark Henn (*The Little Mermaid, Beauty & the Beast*), 'golden age' Disney animator Bill Justice, animation author Joe Adamson, biographer of Tex Avery, Walter Lantz and Bugs Bunny, or even a man taking well thought-out steps to insure that his father, animation director at Warner Bros., Robert McKimson will be 'forgotten' no longer. I'm not finished. Now, suppose that you couldn't afford to buy a framed animation cel or drawing? Or a 3-D-like small stand-up figure of one of your favorite characters? Or maybe one or two videocassettes, calendars or books at a more than reasonable price? Would you be treated like a bum? No sir, you would not. You would be given a good-looking xerox copy of a drawing, or a postcard that you could get personally signed by said guest of honor!

Actually, animation cel and art collectors will find prices at Stay Tooned! pretty reasonable compared to some of the other galleries. You can pay as little as \$50-70 for cels of TV commercial animation stars like Cap'n Crunch, the Raid bugs, and that famous Star-Kist tuna spokesman, Charlie. Regarding some of the more expensive pieces, ask about a lay-away plan that just might fit your budget. The other items for sale are also priced

affordably. In fact, books that suddenly go out of print are often priced ridiculously high at some animation art galleries. Not so at Stay Tooned!. When Joe Adamson appeared, copies of his "The Walter Lantz Story" book were sold at list price - or they may have been at discount. I do know that one gallery was selling Shamus Culhane's biography at really high prices, when you could buy *autographed* copies at a reasonable price from *Whole Toon Catalogue* at the time.

Despite the relatively small size of Stay Tooned! gallery, the layout of the artwork has been well thought-out, and there is a good-sized selection of original production cels, the "Limited Edition" cels, original pencil drawings or paintings from Disney, Warners, Jay Ward, Hanna-Barbera and other studios. There really is something of interest for the animation fan. Some of the cels you may see at other galleries, but some of the artwork is one-of-a-kind.



This writer's personal favourite, a "Limited Edition" cel taken from the classic pose of Bugs Bunny by director Robert McKimson. It has remained the definitive Bugs Bunny pose since 1943. The richness of color on this cel is really something!

Here's something else too, that Stay Tooned! has done. In the event of a huge crowd gathering (which was the case for Disney animator, Mark Henn), those who can't get into the gallery to hear and see the presentation, can at least hear it outside through speakers. Also groups are assembled one at a time to meet the guest of honor.

If you have a real interest in animation, Jim Lentz, his wife Tracy, and Bill King will make you glad you made the trip. Maybe one of the real secrets of Stay Tooned! gallery is that the owners have a love of animation as deep as many of the gallery's buyers and browsers. It is more than just a business. I would suggest that you keep reading our newsletter, or better yet, write to Stay Tooned! for their own newsletter, as to what's up ahead. Don't forget to circle the date (almost made a bad pun) in your calendar.

Jim Lentz tells me that Ken Boyer, one of the *Tiny Toon Adventures* directors will give a lecture on the making of *Tiny Toon Adventures*, and Warner Bros. animation today - scheduled for April 11. On May 16, Don Messick, the voice of Mutley, Astro, Dr. Quest, Boo-Boo Bear, to name a few, including his newest character voice as Hamton Pig of the *Tiny Toons* gang, will talk about his work. In June, Joe Barbera of Hanna-Barbera may possibly appear as well.

Stay Tooned! is easily accessible via Chicago public transportation. For more info call either of the Lentz's or Bill King at 708.382.CELS. The address of the gallery is 220 S Cook St suite 103, Barrington IL.



Bud, Irma, and Butch from *The Hogg Family*, sent in by Tim Hodge, head animator of Willming Reams Animation, Inc.

info: There is a Chicago-based BBS that is devoted to the arts, called *The Abyss*. Call them at 300, 1200, or 2400 bps at 312.292.1791.

animation & the Law newsletter

The law firm of Sheldon & Mak has a free newsletter that should prove to be very useful to us animators. The *Executive Report on Intellectual Property* provides useful info for people and businesses on issues affecting their intellectual property rights - namely their patents, trademarks, copyrights, and trade secrets. If you would like to get this newsletter, contact: Sheldon & Mak attorneys, 201 S Lake Ave suite 800, Pasadena CA 91101. Phone 818.796.4000 or 213.681.9000.

videos!

State of the Art of Computer Animation is a 60-minute video containing some of the most imaginative and dazzling computer animations. Fantasy, ultra-realism, commercials, music, comedy, and romance - but no sex! Only \$9.95 from The Computer Museum Store, 300 Congress St, Boston MA 02210. Phone 617.426.2800 x307.

this newsletter can be

RECYCLED

in remembrance

Wang Shu Chen, the animation director at the Shanghai Animation Studio, died of cancer on November 23, 1991. At the time of his death, he was working on a Chinese-Italian co-production of *Turandot*. As a Chinese Moslem, he believed in ASIFA's *One People* collaboration by Moslems and Jews, and made a wonderful brush-painting animation illustrating a poem by Kahlil Gibran. His film *Selecting Beauty* (which is now distributed by Expanded Entertainment) was featured at the Shanghai Animation Festival. Among others who may have known Wang Shu Chen, ASIFA member David Ehrlich became good friends with him in 1988, and describes him as "a very gentle and kind man who could work intensely on his own beautiful work and yet stop immediately if one of his co-workers needed help."

WHAT'S AHEAD

Well, folks, here's a preview of coming attractions for the next edition of
Frame By Frame: Summer 1992.

promised in the Winter 1992 edition, we will be having a directory of cel and computer animation companies in the entire **midwest**. This does *not* mean just the Chicago area! So please send in some info about your company!

article by Len Kohl: Jon McClenahan and StarToons.



MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

LOCAL - \$20 per year

- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

PROFESSIONAL / INTERNATIONAL - \$35 per year

- All Local Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

CORPORATE SPONSOR - \$250 per year

- All Professional Membership benefits

STUDENT - \$10 per year

- All Local Membership benefits (see above)
(you must provide proof of current enrollment)

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(home)

NEW

RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.

MEMBERSHIP in ASIFA Central

ASIFA Central is the largest and most active of the international chapters of ASIFA. It provides the political and financial support to the other chapters and the general public. ASIFA Central is the only international chapter that works with animals by providing... (text is mirrored and difficult to read)



790 N. Milwaukee Avenue
Chicago IL 60622

NAME _____

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THE PHONE (with _____) _____

RENEWAL NEW

Please make your check or money order payable to ASIFA Central. Return this form with payment to ASIFA Central, 790 N. Milwaukee Avenue, Chicago, IL 60622.